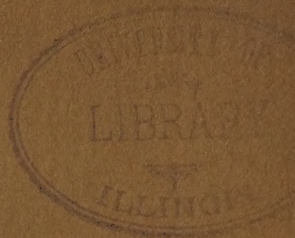




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1892/93



ST. LOUIS
SCHOOL OF FINE ARTS

(ART DEPARTMENT OF WASHINGTON UNIVERSITY)

PROSPECTUS

WASHINGTON UNIVERSITY.

ST. LOUIS, MO.

I. UNDERGRADUATE DEPARTMENT,

Including the College and the Polytechnic School, opens Thursday,
September 15, 1892.

II. HENRY SHAW SCHOOL OF BOTANY.

Opens Thursday, September 15.

III. ST. LOUIS SCHOOL OF FINE ARTS.

Opens Monday, September 19.

IV. ST. LOUIS LAW SCHOOL.

Opens Wednesday, October 12.

V. ST. LOUIS MEDICAL COLLEGE.

Opens Tuesday, September 27.

VI. MISSOURI DENTAL COLLEGE.

Opens Tuesday, September 27.

VII. SMITH ACADEMY.

Opens Thursday, September 15.

VIII. MANUAL TRAINING SCHOOL.

Opens Monday, September 12.

IX. MARY INSTITUTE.

Opens Monday, September 19.

For Catalogues and all particulars apply to

GEO. M. BARTLETT, Sec'y,

1704 Washington Avenue, St. Louis, Mo.

ST. LOUIS SCHOOL OF FINE ARTS.

(ART DEPARTMENT OF WASHINGTON UNIVERSITY.)

19th Street and Lucas Place.

PROSPECTUS.

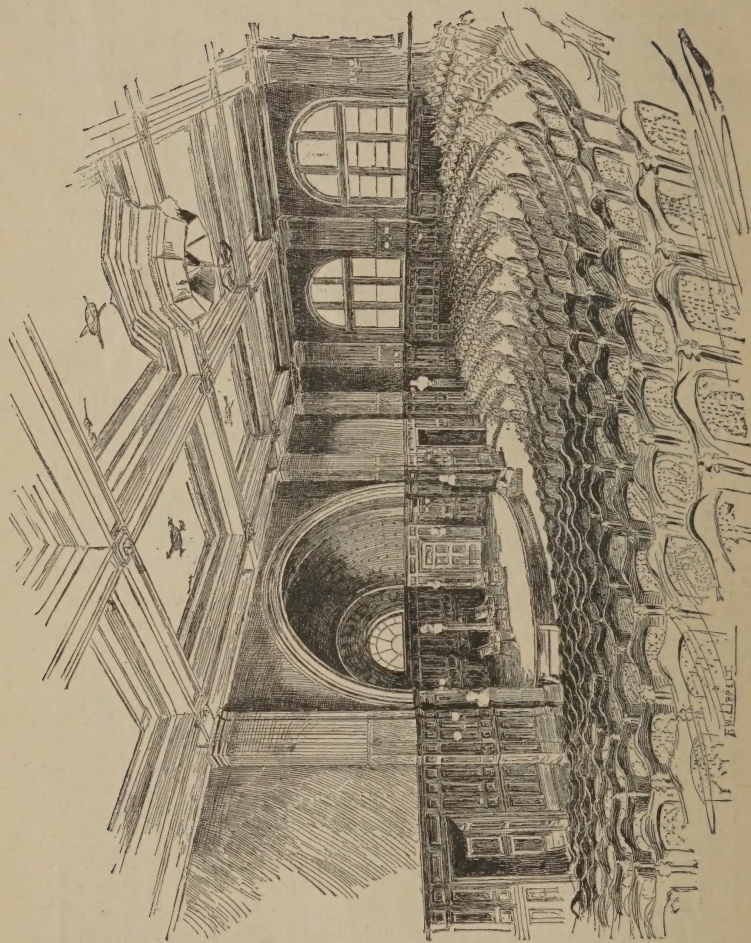
CALENDAR FOR 1892 and 6 MONTHS OF 1893.

1892.

Jan.							Feb.							March.							April.						
Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday
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13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12
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22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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1893.

Jan.							Feb.							March.							April.							May.							June.						
Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday	Sunday	Monday	Tuesday	Wednes.	Thursd'y	Friday	Saturday							
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Lecture Room.

ST. LOUIS SCHOOL OF FINE ARTS.

REORGANIZED MAY 22, 1879.

The establishment of an Art School upon a broad and permanent foundation has always been part of the plan of Washington University. For nearly twenty-five years art instruction has been embodied in the course of study. In 1875, special students were admitted to the Drawing Department, and class and public lectures were given on Art History. The same year an evening school was opened.

On May 22d, 1879, the Directors of the University adopted an ordinance establishing a Department of Art in Washington University, from which the following extracts are taken: —

“ A Department of Art is hereby established as a special Department of Washington University, to be known as THE ST. LOUIS SCHOOL OF FINE ARTS.

“ The objects of said Department shall be: Instruction in the Fine Arts; the collection and exhibition of pictures, statuary, and other works of art, and of whatever else may be of artistic interest and appropriate for a Public Gallery or Art Museum; and, in general, the promotion by all proper means of æsthetic or artistic education.”

BOARD OF CONTROL.

ELLIS WAINWRIGHT, PRESIDENT.

J. G. CHAPMAN.

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INSTRUCTORS.

HALSEY C. IVES, Director.

JOHN H. FRY.

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HOLMES SMITH.

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LUDWIG FRANK.

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OTTO A. WALL.

*J. DOUGLAS PATRICK.

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LAWTON G. PARKER.

EDWARD M. CAMPBELL.

ASSISTANTS IN ELEMENTARY WORK.

ALICE M. MORE.

LUCY E. SMITH.

EDITH L. FIELD.

NOTE — All communications in regard to the school should be addressed: ST. LOUIS SCHOOL OF FINE ARTS.

* Granted one year's leave of absence.

CALENDAR.

1891-1892.

FIRST TERM, DAY SCHOOL, begins Monday, September 21st, 1891.

FIRST TERM, DAY SCHOOL, ends Saturday, December 12th, 1891.

FIRST TERM, NIGHT SCHOOL, begins Monday, November 2d, 1891.

FIRST TERM, NIGHT SCHOOL, ends Saturday, February 6th, 1892.

SECOND TERM, DAY SCHOOL, begins Monday, December 14th, 1891.

SECOND TERM, DAY SCHOOL, ends Saturday, March 12th, 1892.

SECOND TERM, NIGHT SCHOOL, begins Monday, February 8th, 1892.

SECOND TERM, NIGHT SCHOOL, ends Saturday, April 30th, 1892.

THIRD TERM, DAY SCHOOL, begins Monday, March 14th, 1892.

THIRD TERM, DAY SCHOOL, ends Saturday, June 4th, 1892.

EXHIBITION OF STUDENTS' WORK, June 6th-8th, 1892.

1892-1893.

FIRST TERM, DAY SCHOOL, begins Monday, September 19th, 1892.

FIRST TERM, DAY SCHOOL, ends Saturday, December 10th, 1892.

FIRST TERM, NIGHT SCHOOL, begins Monday, November 7th, 1892.

FIRST TERM, NIGHT SCHOOL, ends Saturday, February 4th, 1893.

SECOND TERM, DAY SCHOOL, begins Monday, December 12th, 1892.

SECOND TERM, DAY SCHOOL, ends Saturday, March 11th, 1893.

SECOND TERM, NIGHT SCHOOL, begins Monday, February 6th, 1893.

SECOND TERM, NIGHT SCHOOL, ends Saturday, April 29th, 1893.

THIRD TERM, DAY SCHOOL, begins Monday, March 13th, 1893.

THIRD TERM, DAY SCHOOL, ends Saturday, June 3d, 1893.

EXHIBITION OF STUDENTS' WORK, June 5th-7th, 1893.

GENERAL INFORMATION.

There are three terms in the year.

Students will be admitted at any time, but not for less than one term, except by special arrangement with the Director.

The school furnishes instruction in Drawing, Modeling, Painting, Artistic Anatomy, Perspective, Composition, Architectural and Mechanical Drawing.

The rooms are open for the study of drawing, painting, and modeling, every day during each term from 9 a. m. to 4:30 p. m., and for the study of drawing from the antique and life, mechanical drawing, and modeling, three evenings in the week, from November to May.

Students may enter any class upon submitting examples of work showing the necessary skill. Applicants for admission to the evening Life Class must submit a drawing of a full length figure from the Antique or Life.

Students who can pass the necessary examination may study Modern Languages, History and Literature in classes of the Undergraduate Department of the University.

The school is fully equipped with models, casts from the Antique, *et cetera*.

The class rooms are well lighted and ventilated and excellently adapted to the purposes of the school.

The artists connected with the school as teachers have received their training in the Art Schools of Europe.

All finished work must be left in the school, or, if re-

moved by special permission, must be returned before the close of the school year for final examination by the committee appointed for that purpose.

Instruction in all classes of the school is individual. Advancement of each student depends on the degree of proficiency only. Students are at liberty to work as much or as little as they desire between the hours of 9 a. m. and 4:30 p. m.

TUITION FEES.

(Payable in advance to the Treasurer of Washington University.)

* Tuition per term, with privilege of all classes and lectures	\$37 50
* Saturday class for adults and juveniles, per term . .	10 00
Evening Class, Antique or Sketching from Life, three times per week for term of twelve weeks	5 00
Evening Life Class, three times per week for term of twelve weeks	7 50
Evening Class, Elementary, three times per week for term of twelve weeks	5 00
Evening Class, Architectural and Mechanical Drawing, three times per week for term of twelve weeks . .	5 00
Evening Class, Modeling, three times per week for term of twelve weeks	5 00

* In the case of students enrolling in the school during the first term and continuing through the year the tuition fee for the third term will be remitted.

PROGRAMME.

MORNING.

Elementary Model and Object Class, daily, from 9 to 12 o'clock.

Antique Class, daily, from 9 to 12 o'clock.

Life Class (model nude), daily, (except Saturdays) from 9 to 12 o'clock.

AFTERNOON.

Modeling Class, daily, from 1 to 4 o'clock.

Painting Class (Still-Life, Drapery, etc.). daily, from 1 to 4 o'clock.

Head Painting Class, daily, from 1 to 4 o'clock.

SATURDAY.

Elementary Model and Object Class, from 9 to 12 o'clock.

Antique Class, from 9 to 12 o'clock.

Sketch Class (models in costumes), from 9 to 12 o'clock.

Modeling Class, from 9 to 12 o'clock.

SATURDAY JUVENILE CLASS.

Drawing from objects, from 9 to 12 o'clock.

Modeling from 9 to 12 o'clock.

NIGHT.

Life Class (model nude), Monday, Tuesday and Thursday, from 7:30 to 9:20 o'clock.

Portrait Class, Monday, Tuesday and Thursday, from 7:30 to 9:30 o'clock.

Elementary Class in Drawing, Monday, Tuesday and Thursday, from 7:30 to 9:30 o'clock.

Antique Class, Monday, Tuesday and Thursday, from 7:30 to 9:30 o'clock.

Architectural and Mechanical Drawing, Monday, Tuesday and Thursday, from 7:30 to 9:30 o'clock.

Modeling, Monday, Tuesday and Thursday, from 7:30 to 9:30 o'clock.

Advanced students are afforded opportunity for study from life — draped and nude models — forty hours per week.

COURSE OF INSTRUCTION.

The course of instruction is as follows: —

ELEMENTARY.

From the beginning the student is taught to draw from the object. Models are provided whose contours are straight lines, and the student is required to make outline and shaded drawings from these until he has fully mastered the difficulties due to the position of the object. This method is carried through all grades of the school; no copying of any kind is permitted. The work then advances to drawing from objects involving the simpler geometrical curves to be found in the forms of Greek vases and various models patterned after the antique. Then the student takes up drawing from models of fragments of the human figure and from models of natural objects, such as fruit and foliage, and also from casts of architectural forms.

ANTIQUE.

In the antique class the methods in use are severe and require close observation, combined with great patience and perseverance. All stump processes are discarded; all results are due to careful study and painstaking; no chance is allowed for "accidental effects." The education of the eye is considered of greater importance than the training of the hand, not only in simple line work and the study of superficial forms, but in the

general, yet no less certain, laws which underlie and distinguish the work of every great master in sculpture or painting. Little attention is paid to pictorial finish, and in many cases where a tendency towards pictorial finish seems to interfere with the student's progress in acquiring a comprehensive method of drawing, it is rigorously discouraged.

LIFE.

Work in the life classes consists in drawing and painting from the living model, both draped and nude, and either from a whole or a portion of the figure, one class being entirely devoted to the study of the head. More attention is given to drawing than to painting, and students who paint are required to draw a portion of the time. In all cases a careful study of the model and a conscientious search for contours and construction, requiring continual use of the mind, are insisted upon. No effort is made to bring the students to a uniformity of method; except to the extent of instructing them to see forms as they really exist; beyond this each student is permitted to develop or follow a style of his own. Special attention is given to the importance of viewing the subject to be placed upon the paper as a whole, thus bringing the parts of the figure into proper subordination and avoiding the natural tendency to exaggerate the importance of details. Special emphasis is placed on the importance of self-reliance in the determination of the form of each portion of the figure, and of bestowing as conscientious care upon the modeling of the hand and foot as upon the expression of the face, with the purpose of training the eye to comprehend and the hand to reproduce precisely what is seen

and not what may be known to exist from a general knowledge of the subject or from any preconceived ideas of whatever kind. This method is carried to the smallest details with the intention of compelling the student to rely entirely on the natural form which is before him.

MECHANICAL DRAWING.

Instruction in mechanical drawing has been necessarily individual on account of the variety of instruction desired and the different stages of advancement in the students. Instruction was given during the last year in the following subjects: I. Architectural and building drawing. II. Machine drawing. III. Descriptive geometry and perspective drawing. IV. Carpenters' and cabinet makers' drawing. V. Cornice makers' drawing.

In these various subjects it is often found necessary to give considerable theoretical instruction outside of what might properly come under the head of mechanical drawing. This is due in a large measure to the fact that many of the students who present themselves for instruction, come directly from their workshops, and have, in many cases, received no instruction before coming to the school, either in the theory of the different subjects in which mechanical drawing serves an important purpose or in the proper manipulation of the instruments and the methods necessary to accomplish desired results. Facilities are at hand in the school for students to obtain instruction in any of these departments of knowledge, and instruction is given both in the theory and practical application of all subjects which depend upon mechanical drawing for their exemplification. This work is done in

the night school only, with the exception of students who are qualified to take up advanced study.

MODELING.

The work of modeling in the day class of the school is intended principally to supplement the work in drawing and painting, for the purpose of giving students a more detailed knowledge of the form and composition of the models which they have studied in their work in drawing. In the night class the work is quite different. Most of the students are artisans who desire to acquire a knowledge of modeling for a specific purpose, principally for use in exterior decoration and in architectural work. On account of this difference the work in the day class is of a more general character and intended more to cultivate the mind, while that of the night class is necessarily special in character and intended more particularly to give the hand skill in producing well known forms.

LECTURES.

From time to time class and public lectures are given on subjects pertaining to art history and on other allied subjects, which it is thought may be for the benefit of the students. These lectures are arranged, not only for the purpose of instructing the student by the matter directly presented, but are intended to awaken a desire for information on a variety of subjects, literary and historical as well as artistic, and to suggest a proper course of reading for the prosecution of any line of study which individual taste may prefer. Some are purely technical and deal with the various methods employed

at different times of the world's history, while others are less formal and consist simply of *conversations* between the instructor and the class. All are intended to give the student the latest and best information on the subjects treated, and wherever possible are illustrated either by models and objects or stereopticon views.

All lectures are given by specialists; the general subjects treated are history, literature, philosophy, anatomy, perspective, decorative design.

During the year 1891-92, in addition to others, the following lectures will be given: —

“Design in Relation to Use and Material,” by Mr. Walter Crane.

“The Builders of the Cathedrals.” By Prof. M. S. Snow.

“A Summer in Perugia, the Heart of the Appennines.” By Mr. W. L. Sheldon.

“An Illustration of Lessing's Theory of Literary Composition.” By Professor Hosmer.

“The Relation between Realism and Idealism in Classic Art.” By Mr. W. M. Bryant.

“The Relation between Realism and Idealism in Modern Art.” By Mr. W. M. Bryant.

“Places and Personalities in the History of Art.”

I. Classic Art — Athens — Phidias and Praxiteles. By Mr. Wm. Schuyler.

“Places and Personalities in the History of Art.”

II. The Early Italian Renaissance — Florence — Cimabue and Giotto. By Mr. Wm. Schuyler.

“Places and Personalities in the History of Art.”

III. The Middle Italian Renaissance — Rome — Michael Angelo — Raphael and Cellini. By Mr. Wm. Schuyler.

“Places and Personalities in the History of Art.”

IV. The Late Italian Renaissance — Venice — Titian and Tintoretto. By Mr. Wm. Schuyler.

“The Principles of Drawing.” By Mr. John H. Fry.

“Sculpture.” By Mr. Robert Bringham.

“The Story of the Parthenon.”

I. The Rise of the Parthenon. By Rev. J. C. Learned.

“The Story of the Parthenon.”

II. The Wreck of the Parthenon. By Rev. J. C. Learned.

“The Story of the Parthenon.” . . .

III. The Sculptures and Symbolism of the Parthenon. By Rev. J. C. Learned.

“Botanical Details as Applied to the Work of Artists.” By Professor Wm. Trelease.

COLLECTIONS.

The Museum of the school contains a carefully selected collection of about five hundred casts from antique and mediæval sculpture, and several marbles and works in bronze; also collections of examples of art work in porcelain, glass, metal, and wood (originals and reproductions), and of fictile ivories and laces.

The Picture Galleries contain a collection of paintings, rare engravings and etchings. Examples are added, when possible, with a view to affording the student the best possible opportunity for pursuing the study of art history by such subjects.

Students are free to visit the galleries of the Museum at all times when open to the public. Every possible advantage will be afforded them for work.

The collections for the use of students comprise:

Several hundred autotype reproductions, from sketches, studies and paintings by celebrated masters from the fifteenth century to the present time; a set of carbon prints (numbering 1041) illustrating the historical development of art made from various collections of the British Museum. The latter is divided into six parts: I. Pre-historic and Ethnographical Series; II. Egyptian Series; III. Assyrian Series; IV. Grecian Series; V. Etruscan and Roman Series; VI. Mediæval Series.

A Reference Library is being formed for the use of students. More than five hundred volumes have already been purchased or given for this purpose.

The reading room is open daily from 1 to 4 o'clock p. m., and on such evenings of the week as the work of the school may demand. The current art publications and monthly publications of current literature are on file.

It is the intention of the authorities of the school to add books of reference as rapidly as possible to those already acquired.

The Awards in the School of Fine Arts for the year 1890-91, were as follows: —

For the Most Satisfactory Progress, during the year,	
The Wayman Crow Medal .	SYBIL RINEHART, Effingham, Ill.
For the Best Drawing From Life,	
Silver Medal	BENJAMIN DUNCAN BRANTLY, Little Rock, Ark.
For the Best Drawing from the Antique,	
Bronze Medal	LOUISE ARMSTRONG, Kirkwood, Mo.
For the Best Sketch in the Saturday Class,	
Book Prize	STANLEY TODD, St. Louis.
For the Best Work in the Modeling Class,	
Bronze Medal	PETER BARDELL, St. Louis.

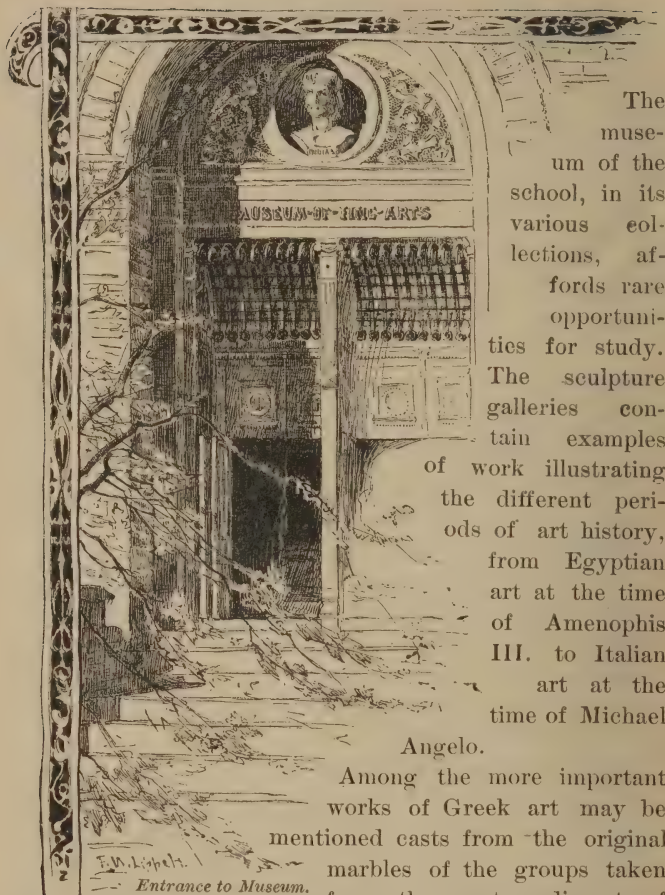
For the Best Work in the Portrait Class, in color, Fifteen Dollars	MARY CORNELIA DAVIS, St. Louis.
For the Best Work in the Portrait Class, in black and white, Ten Dollars	ISAAC A. MORGAN, St. Louis.
For the Best Study from the Undraped Figure, in color, Ten Dollars	STANLEY TODD, St. Louis.
For the Best Study from Still Life, in color, Bronze Medal	CARRIE LEE WILKERSON, St. Louis.
* For the Best Standing in all Studies, Silver Medal	AUGUSTA KROENINGER, St. Louis.
The Teachers' Scholarship for 1891-'92, LOUIS FREDERICK BERNEKER.	Clinton, Mo.

NOTE — The Committee recommended that especial mention be made of the work of Jessie Phillips, of St. Louis.

THE ST. LOUIS MUSEUM OF FINE ARTS.

The Museum of Fine Arts has a valuable permanent collection of statuary, paintings, pottery, carvings, etc., which affords the public, as well as students, an indispensable aid to the study of art. And in order that opportunity may be given for studying the methods of the different schools of painting and the works of celebrated artists, arrangements have been made for a series of fine exhibitions of oil and water color paintings, architectural drawings and engravings.

Any one desiring to become a member of the Museum of Fine Arts may do so by the annual payment of \$10.00. This membership entitles him, with his family and non-resident guests, to the privilege of visiting the Museum at all times when open to the public, and to all lectures, receptions, and special exhibitions given under the auspices of the Board of Control.



Entrance to Museum.

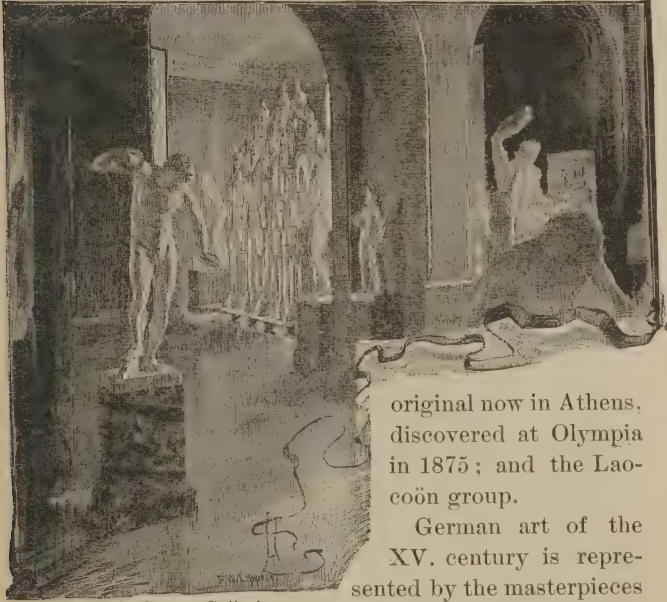
The museum of the school, in its various collections, affords rare opportunities for study. The sculpture galleries contain examples of work illustrating the different periods of art history, from Egyptian art at the time of Amenophis III. to Italian art at the time of Michael

Angelo.

Among the more important works of Greek art may be mentioned casts from the original marbles of the groups taken from the west pediment of

the temple of Ægina, now in the Glyptothek, Munich; the celebrated Hermes, with the Infant Dionysos, by

Praxiteles, discovered at Olympia in 1877, the original marble now at Athens; selections from the Elgin marbles in the British Museum, comprising the Frieze of the Parthenon (west side), a Caryatid from the original taken from the temple of Pandrosos on the Acropolis at Athens, and the Metopes from the Parthenon: the Flying Victory,



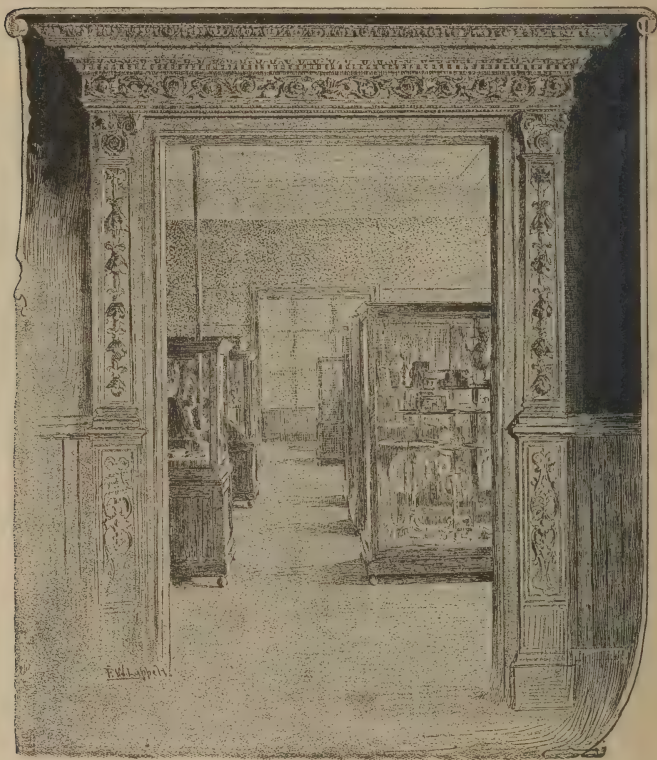
In the Sculpture Galleries.

original now in Athens, discovered at Olympia in 1875; and the Lao-coön group.

German art of the XV. century is represented by the masterpieces of Peter Vischer and Veit

Stoss. The great work by Peter Vischer, the shrine of St. Sebald, in the church of St. Sebald, Nuremberg, is represented by a cast from the original. A portion of the shrine appears in the above sketch. The justly

celebrated statue, The Praying Mary, by Veit Stoss, in the Germanic Museum, Nuremberg, is among the most refined works of German art at this period.



In the Metal Room.

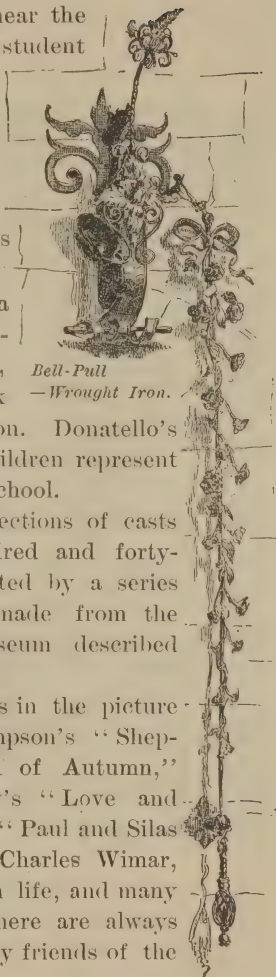
Italian art of the Renaissance period is represented by works of Donatello, Michael Angelo, and Ghiberti. The Gates of the Baptistery at Florence, the greatest work of

Lorenzo Ghiberti, are placed near the Shrine of St. Sebald, to afford the student an opportunity of comparing the two chief works of art in metal by these masters of the Italian and German schools.

Michael Angelo is represented by the well known figures of the two slaves, from the originals in the Louvre, the Madonna of Bruges, and the unfinished bas-relief of the Virgin and Child, taken from the original work in the Royal Academy, London. Donatello's St. George and the Singing Children represent an earlier phase of the Italian school.

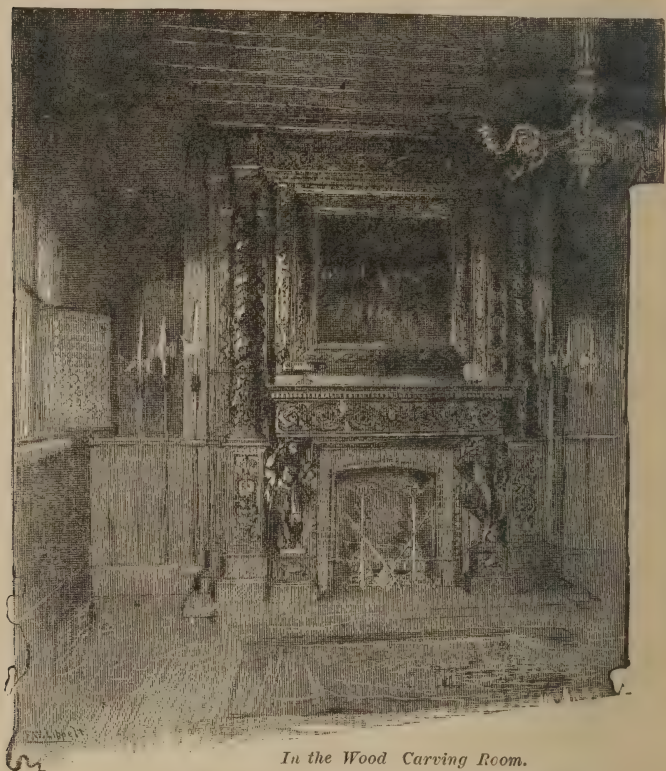
The museum and school collections of casts combined number three hundred and forty-five pieces, and are supplemented by a series of plates (numbering 1041) made from the collections of the British Museum described more fully elsewhere.

The collection of oil paintings in the picture galleries includes Harry Thompson's "Shepherdess," Luigi Loir's "End of Autumn," Beyle's "Parting Kiss," Vely's "Love and Riches," Washington Alston's "Paul and Silas in Prison," several works by Charles Wimar, the celebrated painter of Indian life, and many other works. Besides these there are always on exhibition many works lent by friends of the institution.



Bell-Pull
—Wrought Iron.

The picture galleries contain also a collection of modern works in water color, and black and white. In the latter class the museum is especially fortunate in



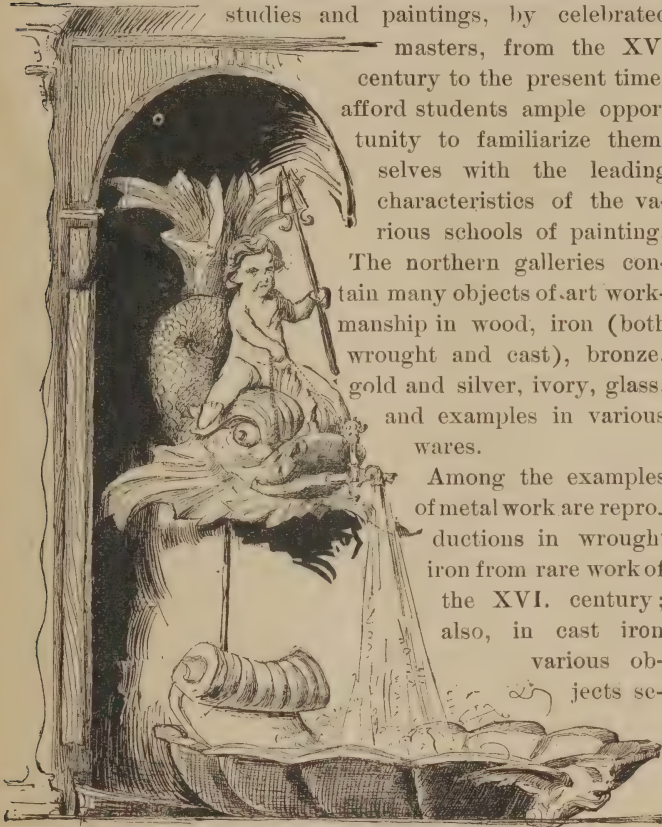
In the Wood Carving Room.

possessing a collection of works, selected by Mr. W. Lewis Fraser, of the Century Co., showing the various methods employed by well-known artists in illustrative work.

Several hundred autotype reproductions from sketches, studies and paintings, by celebrated masters, from the XV. century to the present time, afford students ample opportunity to familiarize themselves with the leading characteristics of the various schools of painting.

The northern galleries contain many objects of art workmanship in wood, iron (both wrought and cast), bronze, gold and silver, ivory, glass, and examples in various wares.

Among the examples of metal work are reproductions in wrought iron from rare work of the XVI. century; also, in cast iron various objects se-



Hand Basin — 16th Century.

lected from collections of note in European museums.

In the room devoted to wood carvings, representative French and German work of various periods, original and

reproduced, show to the student methods of applying art knowledge to objects of every-day use.

Original examples of Wedgewood, Crown Derby, Royal Worcester, Minton, Salt-glazed-stone ware, Doulton ware, examples of work in glass, and many reproductions from ivory, carvings and other quaint and beautiful forms in the precious metals, are arranged in cases, with descriptive tablets attached.

Any one desiring to become a member of the Museum may do so by the annual payment of \$10.00. This membership entitles him, with his family and non-resident guests, to the privilege of visiting the Museum at all times when open to the public, and to all lectures, receptions and special exhibitions given under the auspices of the Board of Control.

Memorial Hall (see frontispiece), in the Museum of Fine Arts Building (19th Street and Lucas Place), may be rented day or evening. For lectures, select readings, concerts and other entertainments not requiring scenery or extensive stage room and for conventions desiring the use of committee-rooms, it affords better accommodations than any other hall in the city.

A small assembly room, in the same building, with a seating capacity of one hundred and fifty and suited to the use of committees holding open meetings, may be rented for evenings.



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19th St. & Lucas Place.

**COLLECTIONS OF PAINTINGS, STATUARY, PORCELAIN,
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